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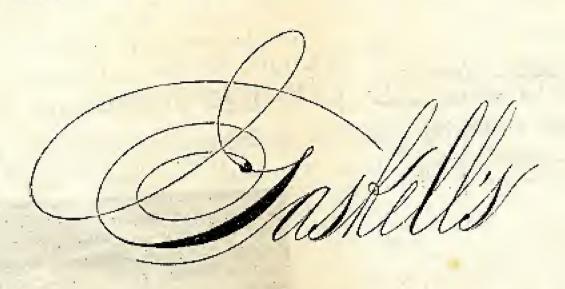


A NEW COMBINATION FOR SELF-INSTRUCTION IN PEN-MANSHIP, IN FOUR PARTS, VIZ:

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INSTRUCTIONS.



COMPLETE COMPENDIUM

OF



COMPRISED IN A NEW SERIES OF COPY-SLIPS, WITH INSTRUCTIONS FOR USE BY PRIVATE LEARNERS AND PUPILS OF BUSINESS COLLEGES, ACADEMIES AND OTHER SCHOOLS.

BY G. A. GASKELL,

PRESIDENT OF BRYANT & STRATTON COLLEGE, MANCHESTER, N. H.

SEVENTEENTH EDITION.

(SEVENTY-FIFTH THOUSAND.)

MANCHESTER, N. H.:

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PREFACE.

This Combination of Copy-Slips and Instructions was first issued in 1873. During these six years it has had a sale of seventy-five thousand—greater than that of all other similar systems combined. No penmanship ever before published has become so widely known and so popular among all classes of people.

How well it has answered the purpose for which it was designed, is shown by the fact that several of the leading commercial colleges, those ranking highest in the instruction given in their penmanship departments, employ teachers whose systematic styles and methods were acquired from it; and hundreds of both sexes, all over the country, have, by its use, become rapid, easy, and beautiful writers.

A good handwriting is worth all the time and money ordinarily spent in securing it. It is almost a fortune of itself in this day to young men engaging in commercial pursuits in the cities, and a very elegant accomplishment for all. With proper materials at hand for study and practice, its acquisition is merely a matter of time, provided the learner have a taste for it. To all such, these Instructions and Copy-Slips are submitted, in the hope that they may be the means of imparting to each a GOOD LEGIBLE HANDWRITING.

MANCHESTER, N. H., Feb. 28, 1879.

SPECIAL NOTICE.

As a large number of those using the Compendium have written us that they are unable to procure good pens, we will here state to save correspondence on the subject, that we will send by mail, postpaid, to any address, "THE COMPENDIUM PEN," for \$1.25 per gross box, or 40 cents per quarter gross box. These pens will be found unsurpassed for elegant penmanship of every kind. They are fine-pointed, elastic and very durable,—in all respects just such as have long been needed. Postage stamps may be remitted when currency is not available.

INTRODUCTION.

secessity for all who aspire to business or four parts, mixed with one part of Arnold's world position. Young people should early determine to spare no pains in establishing themselves in correct habits of merition, pen-holding and movement, for without due attention to these primary requisites, a life-time of practice on the best mandels would show little, if any, genuine improvement. Poor writing, in almost every case, is traceable directly to early meglect in these particulars.

With the material here furnished, a good hand-writing is placed within the easy reach of every young person desiring it. But its acquisition requires study as well as practice, and some patience. Nothwaluable in education is accomplished without labor. The rules in this manual warmst be thoroughly mastered, not merely glanced at or read over. They are brief, untelligible, and easily applied to practice.

MATERIALS.

First of all it is necessary to have good materials and implements. "A workman is known by his tools;" a penman by his meas, ink and paper.

The best pens are those that are finemointed, elastic, and durable, and that can be relied upon to make similar lines to those in these copies. Coarse or stiff pens swould never be used.

Fluid inks, like Davids', Maynard & Noyes' and Arnold's are preferred by penween. Ink should flow freely and be black and lasting. These inks are rather pale when first written with, but soon change dium has been by those who have given to a dark color on exposure to the air. these exercises persistent practice. It is be produced by mixing the inks, without it.

A good hand-writing, in this day, is a Either Maynard and Noyes' or Davids' makes an ink which can hardly be surpassed. A small piece of gum Arabic in the bottle will serve to thicken the ink and give it a hard glossy finish greatly admired in fine pen-work.

The best paper for elegant penmanship is not highly sized, but hard and firm, and rather inclined to roughness of surface. That used for the accompanying copies is of that kind. The poorest and cheapest papers in the market are frequently the smoothest.

A good pen-wiper,—we should say the very best,-is a small piece of ordinary writing-paper. Such an one has the merit, at least, of always being at hand when wanted. Wiping the pen on the hair is a common practice among pupils in the schools, as well as some older persons. They are never able to write well from the fact that the natural oil of the hair adheres to the pen and prevents the free flow of ink.

MOVEMENT EXERCISES.

The exercises of Copy 1 should be practiced freely, not only at the commencement, but at all times until the learner is thoroughly established in an easy graceful movement. See also, in connection with these exercises, the rules for movement on page 7. When the pupil is able to execute all of these readily, the other copies may be taken up in regular order, or as he or she may wish. The greatest improvement made by those using the Compen-Frequently a much better effect in color impossible to acquire an easy hand-writing



CHAPTER

THE ESSENTIALS OF GOOD WRITING.

The essentials of good penmanship are Legibility, Rapidity, and Beauty.

I.—LEGIBILITY.

The necessity for writing at all is in writing so that it may be read. bility, then, is of the first importance, and were it necessary, everything else should be sacrificed to it.

Calvin Townsend, Esq., an attorneyat-law at Rochester, N. Y., and author of Townsend's Analysis of Commercial Law, and Analysis of Letter-Writing, thus speaks of legibility in the latter work. Lawyers, as well as others, it would seem, appreciate good writing if they do not execute it.

"There are those who, from mere snobbishness, affect to despise legibility, and who even boast that nobody can read what

tience. They have heard that such and such a distinguished man wrote a miserable, tangled scrawl that nobody could read,-not even the writer himself, after the ink was dry, and they seem to fancy that if they can exhibit the same ridienlous and barbarous peculiarity, they establish that they too are great.

"This is a kind of apishness that is insipid in the extreme, not to say idiotic. Perhaps it is of little consequence, however, whether such attempts at imitation of bad examples succeed or not, as the silly imitator will hardly be likely to write anything worth reading. It is coveting blemishes and deformities, because some great man has them. It would be just as sensible for the poetic aspirant to desire a club-foot because Lord Byron had one."

He goes on to speak of a merchana in Baltimore, who probably believed in imitating some great man's horrid chirography. He wrote an order to a New Orleans business house, asking they write without a severe test of pa- them to send him by express, one

hundred boxes of collars. He was greatly surprised and chagrined at receiving in a few days, one hundred bales of cotton! He protested that he gave no order for bales of cotton, and resisted payment. But, in a lawsuit brought to recover, he lost his case; for neither bench, bar, witness, nor jury could make anything else of it but an order for cotton.

Another, a wine merchant on the Hudson River, sent an order to New York for three barrels of beer. received by first steamer a large black bear, with the assurance that the other two should be forthcoming as soon as the cubs were old enough to leave

their mother.

Similar mistakes are occurring constantly, though it is believed they are less frequent than a few years ago. Good writing is becoming recognized as a necessity of the times, and young persons can hardly consider themselves educated unless they have ac-· quired among other things a good legible hand-writing.

II.—RAPIDITY.

Next to Legibility, we place Rapidity. In the days of our grandfathers, before the railroad and the telegraph supplanted the stage-coach and the post-boy, a slow and labored style of writing might have answered all requirements, but in the present day nothing short of an expeditious style will suit the demands of the time. What we write must be written legibly and rapidly.

To secure rapidity two things are necessary,-a correct position and a

free movement.

1.—POSITION.

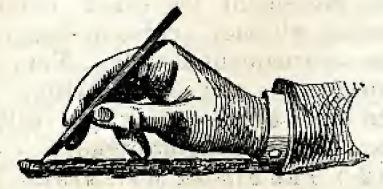


A GOOD POSITION.

(1.) How to Sit.—The body should be erect and self-supported. It is best to sit with the right side to the table, though some prefer the left. the feet flat on the floor, and let your position be easy and natural.

(2.) PEN-HOLDING.—We give below two engravings illustrating the correct position of the hand and pen.





The arm should rest lightly upon the edge of the desk or table, about two inches below the elbow on the fleshy part of the forearm. This constitutes the centre of motion while writing, and is so very accommodating in its elasticity as to permit the greatest freedom of movement. wrist should never touch desk or paper; but the third and fourth fingers, bending gracefully under the hand, constitute a perfect movable rest, securing the greatest accuracy of touch and steadiness of the hand. These fingers should bend under the hand far enough to rest wholly on the face of the nails.

2.—MOVEMENT.

There are three movements used by penmen in writing, the Muscular, the

Finger, and the Whole-Arm.

(1.) THE MUSCULAR MOVEMENT.-We place this first because it is the best movement for rapid, beautiful, dashing writing. Sit at the table and take the pen as above stated, resting the arm near the elbow, and the hand on the third and fourth fingers which are folded underneath. Now you are ready. Move the arm, hand and fingers all together, the motion coming from the forearm near the elbow. Do not move the fingers separately, but practice until all move as one, and you will find yourself in possession of the best movement for rapid, beautiful writing, whether coarse or fine, business or ornamental style. Your correspondence and other writing will accomplished without dread.

(2.) THE FINGER MOVEMENT.—The Finger Movement is a movement of the fingers separately. It is not favored by the best penmen, except in card-writing, fine copy-hand, &c. Make an l, moving the fingers up and the base-line with the convex and down. That is the finger movement. finishes with the concave curve.

(3.) THE WHOLE-ARM MOVEMENT.— This is a movement unfixed by any rest of the arm. The arm is carried above the paper, the movement coming from the shoulder, the hand resting as it always should, on the two fingers, as before stated.

In making large flourished capitals, &c., this movement will be found valuable. It is never used for small let-

ters.

III.—BEAUTY.

Under this head may properly be included the Principles, Uniformity, and Light and Shade.

1.—THE PRINCIPLES.

The best "systems" of writing nowa-days give only five principles or parts of letters, and these we have given in the accompanying slips.



(1.) THE FIRST PRINCIPLE is the convex curve, so called because it prethen cease to be a task and will be sents the convex or rounding surface to the eve.

(2.) THE SECOND PRINCIPLE is the concave curve, which is the reverse of the convex, presenting to the eye the

concave or hollowing surface.

(3.) THE THIRD PRINCIPLE starts on

- with the concave and finishes with the convex curve.
- (5.) THE FIFTH PRINCIPLE is the oblique straight line. It holds this position in this order from the fact that it is never used in commencing a letter, and is more difficult to make than a curve.

2—UNIFORMITY.

This properly includes Capitals, Small Letters, Slope, and Spaces.

(1.) Capitals. — Capital letters should occupy at least three times as much space up and down as the minimum small letters. They should be of uniform size, that is, the same letters. Not that all the capitals should occupy the same space, that I should exactly correspond in size to W or M, but that all the I's and all the M's all the capitals of the same kindshould agree.

An analysis of the capitals and small letters is given farther on.

(2.) SMALL LETTERS. — The small letters consist of three classes-the Minimum, the Extended Loop, and the Extended Stem.

THE MINIMUM.

The minimum letter is of the smallest class, and is used as a measure for the others. This class includes a, c, e,i, m, n, o, r, s, u, v, w, and x. All minimum letters should correspond in length.

THE EXTENDED LOOP.

The extended loop letters are b, f, g, h, j, k, l, y, and z. They are so called limum m, to correspond in size to those because they extend above or below used in the body of your writing.

(4.) The Fourth Principle starts the minimum letters, and are made with a loop. Extend these letters above or below the line on which you write, so as to make them just three times the length of the minimum letters, except in ladies' hand when they should occupy four spaces. They should generally correspond to the length of the capitals above or below the line as the case may be.

THE EXTENDED STEM.

The extended stem letters are d, p, q, and t. They should extend above or below the line of writing, twice the length of the minimum letters, with the exception of q and p; the former extends two spaces above and one below the line; the latter one space and a half below.

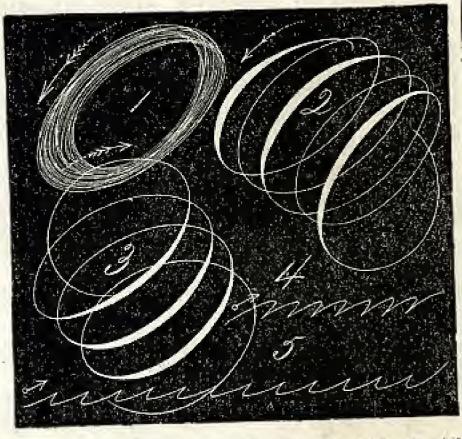
(3.) Slope.—Most penmen prefer a slope of about fifty degrees, though few agree exactly. Whatever slope is used for the first word in a manuscript, it should be followed throughout. Nothing spoils the appearance of an otherwise well-written sheet more completely than ziz-zag slopes, or indeed any departure from uniformity in this respect.

(4.) Spaces.—The distance between one word and another, and between letters standing for words, should be Many persons leave so lituniform. tle space between their words that it is almost impossible to determine where one word ends and another begins; and on the other hand some leave so much as to greatly injure the appearance of the writing.

The rule is to leave just space enough between your words to write the min-

1

3.—LIGHT AND SHADE.



MOVEMENT EXERCISES (WHOLE-ARM AND MUSCU-LAR) FOR PRACTICE IN FORM AND SHADING.

This subject will be most easily understood under the following divisions: Capitals, Small Letters, and Figures.

Spencer in one of his works thus

wrote of shade:

"Were all writing executed with heavy downward lines, as in the old-fashioned round hand, it would possess no more beauty than if the lines were uniformly light, since excess of shade as effectually destroys the contrast as its entire omission.

"It is the graceful blending of light and shade which gives light and beauty to the productions of the artist, and renders paintings fountains of delight, from which the eye of the beholder may drink and never weary. And what is writing but the picture-work of thought?"

- (1.) Capitals.—Capital letters are usually shaded only upon one curve, but when large capitals are made, in which bold curves are used, the two downward curves in the ovals are sometimes shaded. As a general rule the shaded line occurs on the long or main stroke of the letter. In ladies' writing the shade is frequently placed on the smaller curves, as in slip of ladies' capitals given in the accompanying copies.
- (2.) SMALL LETTERS.—The minimum letters are usually made without shade, though the small a, in certain combinations, sometimes receives a shade. t and d are shaded heaviest at the top, tapering gradually to the base.

The shade of p is the reverse of t, commencing near the ruled line and extending below.

In the g and q the shade is on the oval; in the b and l, on the fifth principle on the base half.

Examine the copies carefully, and you will soon learn where to leave light lines and when to shade.

(3.) FIGURES.—Most business men prefer to shade each figure lightly. In the copies we have given the best forms, all of which are shaded. No better guide for them can be given than the copies.

CHAPTER



THE CAPITALS EXPLAINED AND ANALYZED.

acquainted with the principles as given in the copy-slips, and explained in their appropriate place in these instructions. These five simple lines comprise the basis of all writing. By their proper use and combination every letter in the alphabet, large and small, is produced.

In the following analysis we give one entire alphabet, but the analysis of this one would hardly answer for other letters of different forms. We leave these other forms in the copies, many of which are rather complex, to the student to analyze himself. There is nothing so encouraging to a beginner in any study as to discover that he really knows something about it, and especially that what he has learned is as the key to the store-house of knowledge.

The Capital A.

The capital in the word Albany is commenced with a plain capital stem,

Every one should become thoroughly | shaded on lower curve. After making the stem, commence again at the top and finish with a long convex curve nearly straight to the ruled line. Analysis. — Principles, 4, 1, 1, 1, 2. One shade.

B in Brooklyn.

In the B we have a compound or wave-line up and down, the up-stroke light, the down-stroke shaded. These curves form a very sharp angle at the top, both at that point being hair-lines. The other curves are made full and plain; the second curve is shaded just above the small loop which connects it with those which form the base. The loop is horizontal. Analysis.— Principles, 3, 4, 1, 2, 2, 1, 2, 1. shades.

C in Conneaut.

This form of C is in use among the best book-keepers and correspondents, and is very plain and business-like, though not so beautiful as some. The made downward from the top, and curves are all simple ones-convex

Analysis. — Principles, 1, and plain. One shade. 2, 1, 2, 1.

C in Cincinnati.

This is a beautiful letter, made with a free muscular or whole-arm movement, large, full, simple curves, half above and half below the line. It requires considerable practice. Analysis.—Principles, 1, 2, 1, 2. One shade.

D in Davis.

In the D, we have a contracted form of the capital stem, with loop pointing downward, followed by a full compound curve made horizontally. It is finished with full graceful hair-lines in the form of an oval. Analysis .-Principles, 4, 3, 2, 1. One shade.

E in Eastport.

The E is considered by many the most difficult capital. It is commenced with an inverted form of the oval, which connects with another oval which forms the base. The small loop which connects the two should point downward. Analysis.—Principles, 1, 2, 1, 1, 2, 1. One shade.

F in Friend.

This letter is a general favorite among good writers everywhere. is simple in construction and easily made. It is commenced with a small looped oval which combines with the lower curves of the capital stem. Analysis.—Principles, 1, 2, 1, 2, 1, 2, 1. One shade.

G in Gaskell.

in the least of the second to those in the C; they are light, and 1, 2, 1. One shade.

and concave; and are made round combine with a perfect capital stem, nicely shaded, which forms the base. Analysis.—Principles, 1, 2, 1, 2, 4, 1. One shade.

H in Holmes.

Here we have the curves as used in the F, together with a long convex curve made downward, and the small curves which connect the parts .--Analysis.—Principles, 1, 2, 1, 2, 1, 1, 1, 2, 1. One shade.

H in Haines.

This letter is very easily made, and a favorite with learners. It is commenced with light curves, which form an angle and pass downward looping at the base, then upward to the right, looping there also, and closing with a plain oval with shade on last curve. Analysis.—Principles, 1, 2, 2, 3, 1, 2,One shade.

I in Importation.

The I is a very plain letter; it is made quickly and easily. It has almost universally superseded the bowbacked style in vogue among good writers a few years ago. The eye catches the form at once; it requires only a good movement to bring it out on paper. Analysis. — Principles, 1, 2, 1, 2, 1. Two shades.

J in Johnson.

The J is similar to the I in general form, but is carried below the line, being half above and half below. The shade commences near the line and The commencing curves are similar extends below. Analysis. - Principles,

K in Kenyon.

This like the F in commencing; then a long compound curve, without shade, is started at the right, and carried to the stem and looped; it closes at the base with a neat oval shaded on last curve. Analysis.— Principles, 1, 2, 1, 2, 1, 3, 3, 2, 1. Two shades.

L in Louisville.

The L is a very difficult letter and is usually among the last to be acquired by the student. It is commenced with a loop, both curves of which are hairlines. The shade commences just below the loop and extends to the base, where the letter closes with a full compound curve. Analysis.—Principles, 1, 2, 4, 3, 1. One shade.

Min Messrs.

In this we have the oval inverted and looped, carefully made and nicely shaded. The other curves are similar to those of the small m, with the exception of the last, which is carried up above the rest of the letter, looped and closed with a graceful curve at base. Analysis.—Principles, 1, 2, 1, 2, 1, 2, 3, 1, 2. Two shades.

M in Maine.

and final curves like the other. An- convex curve, like A, N, &c. Analyalysis.—Principles, 4, 1, 2, 1, 4, 3, 1, sis.—Principles, 1, 2, 4, 1. One shade. One shade.

N in Newport.

Similar also to A, closed with upward curve made from the base. Analysis.—Principles, 4, 1, 1, 1; or, 4, 1, 4, 1. One shade.

O in Ohio.

The O is made downward, and shaded on first convex. Its width equals two-thirds of its height. Analysis.--Principles, 1, 2, 1. One shade.

P in Pensacola.

This is the best form of P for business purposes, as it is made quickly and without raising the pen. Commence with capital stem as the downstroke, shading on concave part near the base. Analysis.—Principles, 4, 1, One shade.

Q in Quincy.

In this we have another inverted looped oval, with shade on long stroke to base; it closes like L. Analysis.— Principles, 1, 2, 1, 2, 3, 1. One shade.

R in Richfield.

The R is similar to P with the addition of loop and compound curve, carried to or below the ruled line. Analysis.—Principles, 4, 1, 2, 1, 3, 2. One shade.

S in Springdale.

A very beautiful as well as difficult letter. It is commenced like L, but This form is similar to A, with loop instead of loop at base, closes with full

T in Towersville.

Capital stem made plain or with double curves; then loop and compound curves-all hair-lines, at top. Very handsome and easy. Analysis.—Principles, 4, 1, 1, 2, 3. One shade.

U in Ultraist.

Inverted looped oval, shade on long stroke; closes with loop and curves like first M. Analysis.—Principles, 1, 2, 1, 3, 2, 1, 2. One shade.

V in Varney.

First part like U; concave curve made upward from the base and closed with a graceful compound curve.-Analysis.—Principles, 1, 2, 1, 3, 2, 4. One shade.

Win Warner.

Commenced like U and V; combines with simple curves at base, which form sharp angles at top and bottom. A very difficult letter-requires much practice. Analysis.— Principles, 1, 2, 1, 2, 2, 1, 1. One shade.

X in Xerxes.

ysis.—Principles, 1, 2, 1, 2, 1, 1, 2, 1. Two shades.

Second form without oval closing. Analysis.—Principles, 1, 2, 1, 2, 1, 1. One shade.

Y in Youth.

This letter is similar to U. It closes with light loop extending below the line. Analysis.—Principles, 1, 2, 1, 3, 2, 2, 1. One shade.

Z in Zenith.

Similar to W to base line; then looped and carried below the line in long loop similar to J. Analysis.— Principles, 1, 2, 1, 2, 1, 2, 1. One shade.

g.

The character & is made smaller than the letters. It is commenced with the capital stem made round at base, and looped at the left at the top: Commenced like F; closed with the loop and stem are parallel. Analfull oval shaded on last curve. Anal- ysis.—Principles, 4, 3, 1, 2. One shade.

CHAPTER III.

THE SMALL LETTERS ANALYZED. THE NUMERALS. OFF-HAND FLOURISHING.

Small a.

Upward convex curve one space Whigh, downward convex shaded, upward concave, downward straight, upward concave. Belongs to minimum class, and occupies one space. One shade. Analysis.—Principles, 1, 1, 2, 5, 2.

Small b.

Upward concave or compound Athree spaces, downward straight, upward concave, horizontal concave final. Extended loop class; occupies three spaces. One shade on long stroke near base. Analysis.—Principles, 2, 5, 2, 2, or 3, 5, 2, 2.

Small c.

Upward concave one space, downward straight—short, upward short
concave, downward convex to base
line, upward concave. Minimum class,
one space. No shade. Analysis.—Principles, 2, 5, 2, 1, 2.

Another Form.

A very neat and graceful form of the small c is made by beginning with a convex curve, which unites with the convex down stroke near the top. It is finished like the other. Several examples of this form are given in the slips.

Small d.

Upward convex one space, downward convex, upward concave two
spaces, downward straight, concave final. Extended stem class; two
spaces. Shade on long stroke, most at
top. Analysis.—Principles, 1, 1, 2,
5, 2.

Small e.

Upward concave, downward convex, upward concave. Minimum class; one space. No shade. Analysis.—Principles, 2, 1, 2.

Small f.

three spaces, downward straight five spaces shaded, upward concave to base line, concave final. Extended stem class; three spaces above and two below base line. One shade. Analysis.—Principles, 2, 5, 2, 2.

Small g.

Upward convex one space, down
g wad convex shaded, upward concave, downward straight, three
spaces, upward convex or compound
final. Extended loop; three spaces.
One shade. Analysis.—Principles, 1,
1, 2, 5, 1.

Small h.

Three spaces, downward straight to base line, upward convex one space, downward straight, upward concave final. Extended loop; three spaces. One shade. Analysis.—Principles, 2, 5, 1, 5, 2.

Small i.

Upward concave one space, downward straight, upward concave final. Minimum; one space. No shade. Analysis.—Principles, 2, 5, 2.

Small j.

June 2 Straight three spaces, upward convex or compound final. Extended loop; three spaces. No shade. Analysis.—Principles, 2, 5, 1.

Small k.

Letended loop; three spaces. One shade. Analysis.—Principles, 2, 5, 4, 3, 2.

Another Form.

Upward concave three spaces, downward straight to base line, upward convex, downward concave, downward straight, upward concave final. shade. Analysis.—Principles, 2, 5, 1, 2, 5, 2.

Small 1.

Upward concave or compound three spaces, downward straight to base line, upward concave final. Extended loop; three spaces. shade. Analysis.—Principles, 2, 5, 2 —or 3, 5, 2.

Small m.

Upward convex one space, We downward straight, upward convex, downward straight, upward concave final. Minimum; one space. No shade. Analysis.—Principles, 1, 5, 1, 5, 1, 5, 2. The great Lie will a Small

Small n.

Upward convex one space, down-Wward straight, upward convex, downward straight, upward concave final. Minimum; one space. No shade. Analysis.—Principles, 1, 5, 1, 5, 2.

Small o.

ward convex to base line; upward concave, horizontal concave final. Minimum; one space. One shade. Analysis.—Principles, 1, 1, 2, 2.

Small p.

Upward concave two spaces, downward straight three spaces, upward short convex, downward mum; one space. One shade. straight, upward concave final. Ex-ysis.—Principles, 1, 5, 2, 2.

tended stem, three spaces, two above and one below base line. One shade. Analysis.—Principles, 2, 5, 1, 5, 2.

Small q.

Upward convex one space, down-// ward convex to base line, upward I concave, downward straight, upward convex final. Extended stem; two and one-half spaces. Analysis .- Principles, 1, 1, 2, 5, 1.

Small r.

Upward concave one space, turn I and downward straight, upward Minimum; one concave final. space. No shade. Analysis.—Principles, 2, 1, 5, 2.

Small 8.

Upward concave one space, down-S ward compound final. Minimum; one space. No shade. Analysis .--Principles, 2, 4.

Small t.

Upward concave two spaces, downward straight with shade at top tapering to base, upward concave final. Extended stem; two spaces. Oneshade. Analysis.—Principles, 2, 5, 2.

Small u.

Upward concave one space, Upward convex one space, down- downward straight, upward concave, downward straight, upward concave. Minimum; one space. Analysis.—Principles, 2, 5, 2, 5, 2.

Small v.

Upward convex one space, down-Ward straight, upward concave, horizontal concave final. Mini-Anal-

Small w.

Upward concave one space, W downward straight, upward concave, downward straight, upward concave, horizontal concave Minimum; one space. Analysis.—Principles, 2, 5, 2, 5, 2, 2.

Small x.

Upward convex one space, down-Ward concave, downward convex, upward concave final. Minimum; one space. No shade. Analysis .- Principles, 1, 2, 1, 2.

Small y.

Upward convex one space, down-Ward straight, upward concave, downward straight three spaces, upward convex final. Extended loop; three spaces. One shade. Analysis.— Principles, 1, 5, 2, 5, 1.

Small z.

Upward convex one space, downward concave shaded, downward concave three spaces, upward convex final. Extended loop; three spaces. One shade. Analysis.—Principles, 1, 2, 2, 1.

The z is the only small loop-letter in which the straight line—the fifth principle—is not used.

THE NUMERALS.

The ten figures are fully as important as the letters, and should be thoroughly mastered. It is very necessary for every one to be able to make good figures, especially if one has accounts to keep or business of any kind shaded lightly and carefully. Make them round, full and plain, and let the

copy be your model. They all occupy two spaces, that is, they are twice the length of the minimum letters, and are made with the same movement.

OFF-HAND FLOUR HING.



The following directions and rules for Flourishing will be found sufficiently concise to be readily applied to practice:

MATERIALS AND IMPLEMENTS.

Unruled cap or letter-paper, or Bristol board; penhotelers made one-fourth shorter than those used for writing; pens extra elastic and durable; ink such as flows freely, has a good bright color, and does not fade: the fluids, mixed, are the best.

POSITION, ETC.

In flourishing the arm is raised so as to swing from the shoulder, the hand resting only on the nail of the little finger. The first and second fingers should be on the under, and the thumb on the upper part of the holder as shown in the cut.

The pen in all cases should point in the direction of the shaded or thick strokes, which are all made from left to right. Particular attention should be given to to do. As given in the copy, each is paralleli m, curvature, spacing, &c. As a rule, there should be no straight lines, and heavy lines should not cross each other or be in very close proximity. (There are exceptions, however, to both of the latter, as will be seen in the ornamental work of the slips).

From reter, M. Corner House Lie. Hen Orleans Den 1965.

Toursmonths from dute I Dromme to pay to the order
of C. J. Marner, Hinstein Sollars value received.

Victor Howland. The Potobert Not will contain many new features, among which will be a new story by Chase Readel! Hew York, Dec 4. 1898.
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Minety-seven and The Dollars value received. Mortimer/ Gemmonds/ While Anderson requirestes the pleasure of While Mutchinson's Company fait a surial guthering on Mednesday ever

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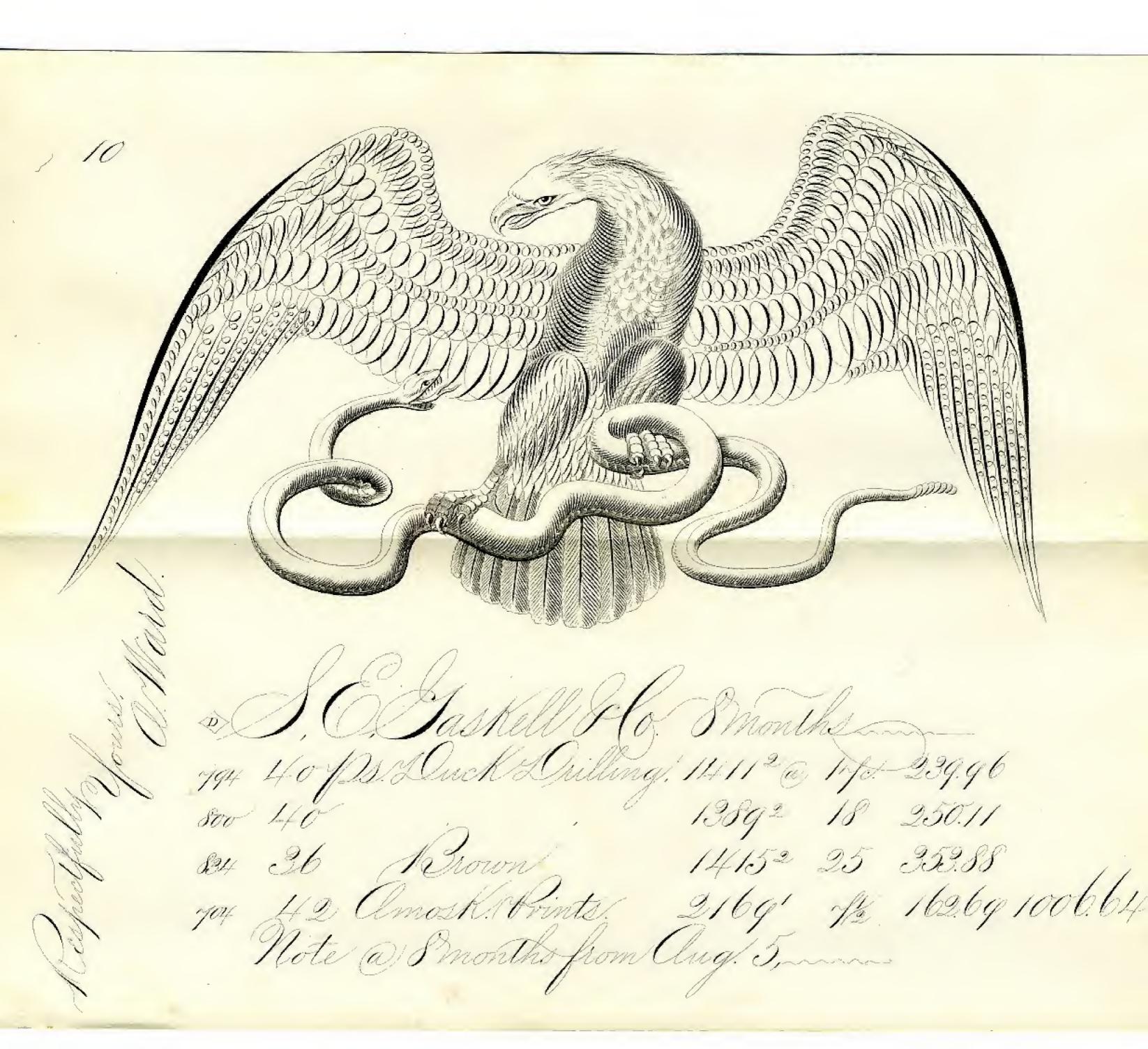
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Hoping to see you such at the old homestead, I am, an in! Le Madison, Misconsin ... Tensacola, Turney, Trekfield,

Dourgen, Soursville, Meddes, Mange, New port, Anos Home & Surah Vith Veniled Vinities Will Dornes Yours Joe A.B.C.O. E. F. & H. J. J. C. Mo. N. C. J. D. R. O. D. W. D. W. X. Y. Z. Sc. Towa, Ampostation Hort Serien. Montaine Manny That Tennerth, Dunter, 16 Office of Oldams Capress; Taskell, Molmes, Maines, 2 de le fight filminio pignol huivani Emelend Danniel Gertrudel Hopworth Minoris January

(Inoxunati, Castport, Priored. Manchester, Oct. g. 18-19.
May Howland Hill. In Varney Litter & G. G. 18-19.

Lavis, - For 918 Welstern Spellers! w. 16. 91.80_ Albany, Norokhyn, Conneaut, and and the stand of the stand Amelial Angeline Dostonian Gardinel Carrief Lear I The Five Principles: Figures: 1234567890 1 3 1/5/ Muscular or Other Arm 19 Casy Oxercises: Easy Exercises: (M) Mannann Dan Sunnann Su Inactice these Carrises daily